DOCUMENT RESUME

ED 279 009 CS 210 297

AUTHOR Neverow-Turk, Vara S.; Turk, David F.
TITLE Teaching Utopian Literature: Applying Mikhail Bakhtin's Theories in the Writing Class.
PUB DATE Nov 86
NOTE 19p.
AVAILABLE FROM Paper presented at the Annual Meeting of the National Council of Teachers of English (76th, San Antonio, TX, November 21-26, 1986).
PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052) -- Speeches/Conference Papers (150)

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS *Discourse Analysis; Higher Education; Language Processing; *Literary Criticism; Literature Appreciation; *Reader Response; Reading Writing Relationship; *Research Papers (Students); Secondary Education; Student Research; Writing Instruction; *Writing Processes; Writing Skills
IDENTIFIERS *Bakhtin (Mikhail); Collaborative Learning; *Utopian Literature

ABSTRACT

Developed as a model for teachers faced with the task of assigning research papers to students who are still apprentice writers, this two-part paper explores the possibilities of written response that reside both in the dialogic interplay of ideas in utopian texts and in the criticism of utopian texts. The first part examines some ideas contained in Bakhtin's "The Dialogic Imagination," and applies his theories to the study of diverse utopian and dystopian texts in a collaborative learning environment, the research writing class. The second part gives some practical suggestions for developing the ideas of the first section. For example, three class days are allowed for discussion of a book, followed by two days work in small groups on initial writing assignments, after which revisions are made and writing is then discussed by the class as a whole. Suggestions are also given for related assignments, and an extensive bibliography of utopian literature, as well as a secondary bibliography for research purposes, is furnished. (NKA)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED279009

Vara S. Neverow-Turk

New York University

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

This document has been reproduced as received from the person or organization originating it.

Minor changes have been made to improve reproduction quality.

Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Vara S. Neverow-Turk

David Turk

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

Teaching Utopian Literature:

Applying Mikhail Bakhtin's Theories in the Writing Class

Utopian and dystopian literature can provide a powerfully self-reflexive structure for a process-oriented writing class, particularly with regard to the teaching of research skills. Recent theories of the writing process such as those of Patricia Bizzell and David Bartholomae, stress the social forces which determine the shape of discourse, social forces which are to an extent replicated in the strategies of collaborative learning and articulated in the dialogical history of Utopian thought.

The research paper is probably the most difficult and complex form of academic discourse--difficult to teach, difficult to master. A comprehensive theory of the research process, like theories of the composing process, must take into account the profoundly social nature of discourse, particularly since research-based writing is a system of discourse which not only deliberately and explicitly acknowledges its indebtedness to other prior and competing voices, but actually punishes the failure to acknowledge such indebtedness. A certain degree of commonality is the basis of all discourse, but most students do not realize that writing, especially academic writing, occurs in response to other texts rather than in creative isolation--as Harold Bloom would

CS 210 297

BEST COPY AVAILABLE

argue, writing is neither inspired nor original but is motivated by the impulse to answer, to add, to adjust, to quarrel with, to revise what has already been said. Mikhail Bakhtin's works have provided a new vocabulary to describe the transactional nature of written discourse. Bakhtin's terms--dialogism, polyphony, heteroglossia--all suggest the multivocality of discourse. The dialogical matrix of discourse is especially obvious in the scholarly disciplines but is also manifested in the intertextualities of literary genres. By interacting critically with Utopian and dystopian texts, students can come to see that both the research paper and the Utopian novel are located in a tradition of discourse rooted in dialogism and can begin to participate consciously in the conversation.

Utopian literature, because it is such a densely layered, heteroglot discourse system, can show students how sedimented, archeological configurations of ideas reveal their dialogical history. Having seen the process of dialogical negotiation in action, students are able to recognize that other writers, published writers, suffer just as severely as the students themselves do from the anxiety of influence and must struggle just as hard or harder to subdue language to their will. Furthermore, students learn that style, like content, is determined by the pressures other discourses bring to bear on the formation of the text and that there are constraints which determine the conventions of the research paper, or as Bakhtin states:

> The internal politics of style (how the elements are put together) is determined by its external politics (its relationship to alien discourse). Discourse lives, as it were,

> in the boundary between its own context and another alien context. (The Dialogic Imagination, trans. Caryl Emerson and Michael Holquist, ed. Michael Holquist [Austin: U of Texas P, 1981], 284. All quotations following are from this text.)

The style, method, form and technique appropriate to research writing can be reinforced self-reflexively by the form and content of the class itself, allowing students to analyze the transaction of research and comprehend its context and social determinants.

By calling students' attention to the dialogical interplay of ideas in utopian texts and in the criticism of utopian texts, one can rupture the pernicious myth of originality which plagues the apprentice writer. Many students are frustrated by the concept of a research paper because they cannot understand how their teacher can demand an "original" thesis while insisting that they cite authorities to support their arguments. This paradox often results in such unpleasant surprises as papers without any significant supporting research, papers constructed almost entirely from juxtaposed quotations, and, worst of all, plagiarized papers. If students can grasp the fact that originality in research is incremental rather than absolute, a function of perspective, of response, of dialogicity rather than inspiration, they can grasp the necessary ratio between interpretation and citation, between argument and evidence, and can come to terms with the realization that, as Bakhtin argues:

> The word does not exist in a neutral and impersonal language (it is not, after all, out of a dictionary that the speaker gets . . . words), but rather it exists in other people's mouths, in other people's contexts, serving other people's intentions: it is from these that one must take the word and

> make it one's own . . . Language is not a neutral medium that passes freely and easily into the private property of the speaker's intentions; it is populated--over-populated--with the intentions of others. Expropriating it, forcing it to submit to one's own intentions and accents, is a difficult and complicated process. (294)

This difficult process of forcing the language of another writer to one's own perspective is typical of the nature of research and it is this a process students' must learn if they are to understand how to do research and how to use research in their writing.

Although most students in a research writing class would never be actively interested in social theories of the writing process, they certainly can benefit from the implementation of these theories. The question then is how to translate theory into practice effectively, how to encourage dialogism and heteroglossia in the classroom. The practical application of dialogical thinking must be embodied in both the form and the content of the research writing class. The form of classroom interaction that best approximates the social model of the writing process is, of course, collaborative learning. Collaborative strategies force students to take active responsiblity for their own learning process rather than depending passively on the teacher to provide an authoritative viewpoint. Collaborative groups, when successful, create a fiercely dialogical environment because they demand direct response--whether to the texts of other students or to the texts of published authors. This exchange of ideas creates a community of discourse within the class, a community with its own tradition and its own history, which determines the shape and the direction of class interaction. Just as the format of the class should model the dialogical process, the content of the class should

problematize the structure of the society which enables discourse and Utopian literature, with its intense focus on social structure, provides a vehicle for this interrogation of the limits of discourse.

Ideally, the topic or theme of a research class should empower students, providing them with a sense of control over the material under scrutiny, helping them to exploit their strengths as writers, while providing a sufficiently coherent body of knowledge to foster a sense of shared enterprise and shared expertise.

Because the media barrages our society relentlessly with oversimplified coverage of intricate social problems (though rarely exploring their consequences and implications), our students are already trained to have opinions on all sorts of diverse issues even if they are unwilling to assume any social responsibility whatsoever. Thus, given this cultural trend toward the spontaneous formation of opinion, students are already partially prepared to assimilate utopian and dystopian thought. Utopian literature also provides a particularly volatile and versatile array of ideas, controversial and disturbing ideas which shock and intrigue students, tempting them to defend or condemn, repudiate or embrace revolutionary social perspectives. The literature of Utopia ranges from the plausible to the fantastic; it deals with every conceivable aspect of human culture, presenting startling and even outrageous models for commonplace social structures which students have rarely if ever questioned before: reproduction, childrearing, marriage, education, division of labor, distribution of goods, all are interrogated and redesigned in utopian and dystopian literature. For example, in Anthony Burgess's The Wanting Seed, a future society plagued by overpopulation experiments with various solutions to the problem: mandatory homosexuality and abortion and

actual warfare between the sexes are several of the unsuccessful remedies the government implements. In addition to the familiar literary dystopias such as Nineteen Eighty Four and Brave New World and feminist and behaviorist fantasies like Herland and Walden Two, available texts include philosophy, political theory, sacred writ, science fiction, and history. Almost inexhaustible in its complexity of ideas, Utopian thought is manifestly and explicitly dialogical as well as ideological, each text revealing in its social bias its patent indebtedness to other earlier texts. Bakhtin maintains that the history of language itself is fraught with socio-ideological conflict and his observations apply to the history of Utopian thought as well:

> At any given moment in its historical existence language is heteroglot from top to bottom: it represents the co-existence of socio-ideological contradictions between the present and the past, between between differing epochs of the past, between differing socio-ideological groups in the present, between tendencies, schools, circles, and so forth. (291)

Utopian texts provide the heteroglossia that encourages students to play with ideas, to explore possibilities. Utopian texts enable the formation of a community of discourse and demonstrate the dialogical process. But they do something more as well. Reading utopian and dystopian literature makes students more imaginative, more socially aware, more sensitive to the dynamic of social injustice and human folly. Exposure to utopian thought gives them the opportunity to reflect on the culture they live in, to glimpse the nightmare futures latent in contemporary reality, and to dream of ways to change society for the better.

David F. Turk

Nyack College

Nyack, New York 10960

Teaching Utopian Literature:
Applying Mikhail Bakhtin's Theories in the Writing Class

In my presentation, I will address the pragmatic issues of using Utopian literature in a research writing class. In structuring a composition class which is focused on the theme of utopias, we have tried to highlight the following learning objectives:

1. Students should come to view their writing as apart of a broader community of discourse rather than as isolated assignments for a composition class.

2. Because they are writing within a community of discourse, students should come to see their audience as one of the most important factors in shaping their writing--its voice, language, and even the choice of specific examples employed should all be geared toward an audience.

3. In order to develop a particular topic, and to respond intelligently to an idea from a utopian novel, students should learn the need for research. Research thus comes to be viewed as essential

for convincing an audience, and every assignment focuses on different types of research.

4. Because students must think through issues imposed by choosing an audience and doing research, they should come to see writing as a process, in which their choice of a topic and audience, of style and language, of structure and specific examples are primary, and grammar and mechanics and spelling secondary and belong to the later, editorial stages of writing.

5. Finally, students should come to think of themselves as writers working toward the publication of what they have written. they should view their work as their own within the broader dialogical framework of the community of discourse which is that of the utopian novels.

Each semester we have students read four utopian novels and write essays reflecting on each of them, and then do a larger research assignment involving some aspect of utopian thought. The works that I am currently using are Utopia by Sir Thomas More, Looking Backward by Edward Bellamy, Walden Two by B. F. Skinner, and 1984 by George Orwell. I've used Charlotte Perkins Gilman's Herland in the past and try to alternate the dystopias that I use. We attempt to choose books from a range of disciplines to engage as many students as possible and to choose books which provide good parallels and contrasts with one another. It is possible to be more selective, however, and focus only on a certain type of utopian fiction. In one Developmental Composition class I used three science fiction novels all concerned with the theme of creation or apocalypse, Arthur C. Clarke's Childhood's End, C. S. Lewis' Perelandra, and Samuel Delany's Einstein Intersection.

The primary bibliography that we have included with the handouts, while not exhaustive does indicate the breadth of possible works which are utopian in theme if not in genre. The bibliography leaves out many 19th and early 20th century British and American utopian novels, nor does it do justice to the innumerable science fiction and fantasy novels which can also be classified as utopian or dystopian. The secondary bibliography, also only a partial listing includes the classic general commentary on utopias as well as more recent materials. Students find these bibliographies helpful not only for research, but also because they give them a sense of the larger community of writers with whom they have entered into a dialogue. I hope they will also be useful to you should you decide to experiment with designing a course around utopian literature. The secondary bibliography does not touch on the vast amount of material which focus on one or two particular works. Interestingly, since the MLA Bibliography began classifying by topic or theme in 1981, the section devoted to utopias has grown from several inches in one column to a full page of entries, a development which suggests the potential of the genre.

At first, students are quite skeptical about reading utopian novels, but once they begin reading them, most find themselves engaged by the material. I always warn my classes that More's Utopia is a bit dry and its language hard going, but have been surprised to find that many like it the best because some of them come from farm communities and appreciate More's invective against the destruction of England's agricultural base, or because they are horrified at More's suggestions, such as that male and female be shown naked to one another before

marriage or that everyone should wear the same type of clothing. However,no one idea has produced such outrage as Bellamy's attempt to do away with--shopping. As you may imagine, a good deal of heated discussion between students often occurs in class over the proposals of the various authors.

In organizing a structure for the class, I allow three days for discussion of and freewriting on a book. We examine major ideas, discuss their merits, and when we have read several books, compare ideas. At the end of the discussion, I ask students to do freewritings, sometimes directed, but often on whatever ideas have piqued their interest. During this time of discussion, I have students present oral reports, not only on material related to the book, but also on issues similar to those raised in the book; students research current non-media issue that would spark them to join a utopia or to start one. We have asked our classes to research philanthropies and examine how well they achieve their utopian intentions. During class discussion of 1984, I showed the newer version of the movie, and in fact, many films with utopian themes are available on VHS so that a course could be structured with films instead of books. In our class discussion, I have also organized debates. Generally, a class will divide into communalists and individualists and I have asked the two sides to discuss the pros and cons of a community like Walden Two. We have even asked the two groups to form their own utopia and then debate the relative merits of either a cooperative or an individualistic society.

Following three days of discussion, I have the class work in groups for two days on their writing assignments. They bring their rough drafts to thew first session and the groups discuss matters related to audience, voice and research. In the second session, they bring revised drafts and the class as a whole discusses a select number of writings. These group sessions allow students to dialogue with one another and form their own discourse community.

There are, of course, a wide range of possible topics for essays on the works that we read. The assignments that I'll describe are the most popular with the students and the most effective from our point of view. Certainly the paper which students first want to write is reactive, to agree or disagree with a certain idea. In this assignment, I insist that their own views be supported by outside research and that they fairly and thoroughly explore the ideas of the author who they are reacting to. In a related assignment, I ask students to reflect on an idea within the context of an article written for a specific magazine audience. Here students must examine a number of articles from a magazine to discover clearly what its audience likes and how to write for it. Many students choose popular magazines, but I encourage them to choose a magazine which at least falls within the parameters of their intended field. Some of the best essays that I have received have come from this assignment--a copy of one is included with the handouts.

While students enjoy this assignment, they are often suspicious of it, asking"How will this type of essay help me get an 'A'on my sociology paper?" Often, then, I give them an assignment of writing

for a particular course. Students must research introductory texts in a particular discipline for the language that they will use in their paper, interview a professor in the field to get a clear sense of what the audience expects, and read several articles from journals in order to model their own work on published writing in the field. This assignment stresses writing and researching across the curriculum.

I have also asked students to compare two books, specifically a utopia and a dystopia written after the utopia, in order for them to see how the dystopia is responding to a number of ideas put forth in the utopian book. Students have enjoyed discovering how Orwell, for instance, is critiquing either Bellamy or Skinner. A further assignment grows out of the debates or discussions; students are asked to develop utopian communities similar to Walden Two, and to think through as far as possible the problems inherent in implementing it.

We have developed several approaches to the longer research paper. One approach is for students to research actual historical utopias or movements with strong utopian leanings. Students write on Brooke Farm, the Shakers, the Amish, the Mormons, Marxism, monasticism or other actual communities or societies. Another approach requires students to read a fifth utopian work of their own choosing and draw comparisons between one idea in it and related ideas in the other works that we have read. Their research involves examining how a particular idea has been developed by different utopian authors. This particular assignment and a student's research paper written in response to it are included with the handouts. Popular topics include the cult of the leader, the balance between individuality and social responsibility, and male/female relationships. An, I encourage students to develop

their own point of view (backed up of course by research), so that they can enter into a dialogue with the utopian authors whom they are examining.

Having experimented extensively with topical composition classes, we have found that utopian literature provides the richest resources, engages the largest proportion of students, and has the most relevance beyond the classroom. It is particularly the self-reflexivity of the social dynamics of a class focusing on utopian thought that makes the topic work so well.

PRIMARY BIBLIOGRAPHY

Adlard, Mark. Interface.
Aldiss, Brian. Non-stop.
Alexander, Thea. 2150 A.D.
Almedingen, E. M. Stand Fast, Beloved City.
Bacon, Francis. The New Atlantis.
Ballard, J. G. The Drowned World.
Barlow, James. One Half of the World.
Bellamy, Edward. Looking Backward.
Bennett, Margot. The Long Way Back.
Bentham, Jeremy. Panopticon.
Blish, James. They Shall Have Stars.
Bradbury, Ray. Farenheit 451.
Bradbury, Ray. There Will Come Soft Rains.
Broner, E. M. A Weave of Women.
Brooke-Rose, Christine. Out.
Brunner, J. Telepathist.
Bryant, Dorothy. The Kin of Ata Are Waiting for You.
Bulmer, Kenneth. The Ulcer Culture.
Burgess, Anthony. A Clockwork Orange.
Burgess, Anthony. The Wanting Seed.
Butler, Samuel. Erewhon.
Callenback, Ernest William Ectopia.
Campanella, Thomas. The City of The Sun.
Capon, Paul. The Other Half of the Planet.
Carter, Angela. Heroes and Villains.
Charnas, Suzy McKee. Walk to the End of the World.
Chesterton, G. K. The Napoleon of Notting Hill.
Chetroynd, Tom. The Copper Cow.
Christopher, John. The Year of the Comet.
Claire, Keith. Daringwitch.
Clarke, Arthur C. Childhood's End.
Clarke, Arthur C. 2010.
Cook, Robin. A State of Denmark.
Cowper, Richard. Phoenix.
Defoe, Daniel. Robinson Crusoe.
Delany, Samuel R. Triton.
Delany, Samuel R. The Einstein Intersection.
Dick, P. K. The Penultimate Truth.
Duke, Madelaine. This Business of Bomfog.
Dunsany, Lord. The Last Revolution.
Eliot, John. The Christian Commonwealth.
Enright, D. J. Heaven Knows Where.
Fitzgibbon, Constantine. When the Kissing Had to Stop.
Forster, E. M. The Machine Stops.
Frayn, Michael. The Tin Men.
Frayn, Michael A Very Private Life
Gilman, Charlotte Perkins. Herland.
Golding, William. The People.
Golding, William. The Lord of the Flies.
Gordon, Rex. Utopia 239.
Green, Joseph. The Loafers of Refuge.
Griffiths, John. The Survivors.

Hale, John. The Paradise Man.
Harrington, James. The Commonwealth of Oceana.
Hartley, L. P. Facial Justice.
Hawkes, Jaquetta. Providence Island.
Hawthorne, Nathaniel. The Blithedale Romance.
Hilton, James. Lost Horizon.
Howells, William Dean. An Altrurian in America.
Hughes, James. Ends.
Huxley, Aldous. Brave New World.
Huxley, Aldous. Island.
Johnson, Samuel. Rasselas.
Keating, H. R. F. The Strong Man.
Kee, Robert. A Sign of the Times.
Large, E. C. Dawn in Andromeda.
Le Guin, Ursula. The Dispossessed.
Le Guin, Ursula. The Left Hand of Darkness.
Le Guin, Ursula. "Those Who Walk Away from Omelas."
Lessing, Doris. The Marriages Between Zones Three, Four, and Five.
Lessing, Doris. Shikasta.
Lewis, C. S. Perelandra."
Lewis, C. S. Out of the Silent Planet.
Lewis, C. S. That Hideous Strength.
London, John Griffin (Jack). The Iron Heel.
Mackenzie, Compton. The Lunatic Republic.
Mead, Shepherd. The Carefully Considered Rape of the World.
Michael, Adrian. The Bodyguard.
Miller, Walter. A Canticle for Lebowitz.
More, Thomas. Utopia.
Morris, William. News From Nowhere.
Morris, William. The Pilgrims of Hope.
Orwell, George. Nineteen Eighty Four.
Pangborn, Edgar. Davy.
Percy, Walker. Love in the Ruins.
Phelps, Gilbert. The Centarians.
Piercy, Marge. Woman on the Edge of Time.
Plato. The Republic.
Pohl, Frederick and C. K. Kornbluth. The Space Merchants.
Pohl, Frederick. The Age of the Pussyfoot.
Ritchie, Paul. Confessions of a People Lover.
Russ, Joanna. The Female Man.
Sillitoe, Alan. Travels in Nihilon.
Skinner, B. F. Walden Two.
Spence, Thomas. Description of Spensonia.
Stapledon, Olaf. Last and First Men.
Stapledon, Olaf. Star Maker.
Staton, Mary. From the Legend of Biel.
Story, Jack Trevor. Little Dog's Day.
Swift, Jonathan. Gulliver's ravel's.
Thoreau, Henry David. Walden.
Toynbee, Polly. Leftovers.
Tubb, E. C. Death in a Dream.
Van Domp, Minna. Cr Halt the Juggernaut.
Van Greenaway, Peter. The Crucified City.
Van Greenaway, Peter. The Evening Fool.
Van Vogt, A. E. The Weapon Shops of Isher.

Vidal, Gore. Messiah.
Vonnegt, Kurt. Player Piano.
Vonnegut, Kurt. Cat's Cradle.
Wallis, Dave. Only Lovers Left.
Ward, Elizabeth. The Gates Ajar.
Waugh, Evelyn. Love Among the Ruins.
Wells, H. G. A Modern Utopia.
Wells, H. G. The Sleeper Awakes.
Wells, H. G. The World Set Free.
Wells, H. G. The Shape of Things to Come.
White, James. The Watch Below.
Wilson, Angus. The Old Men at the Zoo.
Winstanley, Gerrard. The Law of Freedom in a Platform.
Wolfe, Bernard. Limbo '90.
Wright, Austin. Islandia.
Zelayny, Roger. Lord of Light.

SECONDARY BIBLIOGRAPHY

Armytage, W. H. G. Heavens Below: Utopian Experiments in England, 1560-1960. Toronto. 1961.

Armytage, W. H. G. Yesterday's Tomorrow's: A Historical Survey of Future Societies. London. 1968.

Bailey, J. O. Pilgrims Through Space and Time: Trends and Patterns of Scientific and Utopian Fiction. New York. 1947.

Barr, Marlene and Nicholas Smith, eds. Women and Utopia. Lanham, MD. 1983.

Berneri, Marie-Louise. Journey Through Utopia. London. 1951.

Child, H. H. Some English Utopias. London. 1933.

Clarke, I. F. The Tale of the Future from the Beginning to the Present Day: A Check List. London. 1961.

Clarke, I. F. Voices Prophecying War: 1763-1884. London. 1966.

Coates, J. B. Ten Modern Prophets. London. 1944.

De Maria, R. From Bulwer-Lytton to George Orwell: The Utopian Novel in England, 1870 to 1950. Dissertation. Columbia Univ. 1959.

Dubos, Rene Jules. The Dreams of Reason: Science and Utopias. 1961.

Freebert, Lucy M. "World Views in Utopian Novels by Women." Journal of Popular Culture 17 (Summer 1983) 49-60.

Gerber, Richard. Utopian Fantasy. London. 1973.

Goodman, P. Utopian Essays and Practical Proposals. New York. 1961.

Gove, P. B. The Imaginary Voyage in Prose Fiction: 1700-1800. New York. 1941.

Green, Marlene S., ed. Future Females: A Critical Anthology. Bowling Green. 1981.

Hertzler, J. O. The History of Utopian Thought. New York. 1965.

Hillegas, M. The Future as Nightmare: H. G. Wells and the Anti-Utopians. New York. 1967.

Hinds, W. A. American Utopias. New York. 1927.

Johnston, Carol. "Transcendentalist Communities" in The Transcendentalists: A Review of Research and Criticism. Joel Meyerson, ed. New York. 1984.

Kateb, G. Utopia and Its Enemies. New York. 1963.

Kaufmann, Moritz. Utopias. London. 1879.

Khouri, Nadia. "Lost Worlds and the Revenge of Realism." Science Fiction Studies 10 (July 1983) 170-190.

Mannheim, Karl. Ideology and Utopia: An Introduction to the Sociology of Knowledge. London. 1936.

Manuel, F. E., ed. Utopias and Utopian Thought. New York. 1966.

Masso, Gildo. Edcation in Utopias. New York. 1927.

Moment, Gairdner G. and Otto F. Draushaar, eds. Utopias: The American Experience. New York. 1966.

Morton, A. L. The Story of Utopia. Gloucester, MA. 1963.

Negley, G. R. and J. M. Patrick. The Quest for Utopia. New York. 1962.

Newbolt, Henry. A Modern Utopia. London. 1927.

Nicolson, Marjorie. Voyages to the Moon. 1948.

Nozick, Robert. Anarchy, State, and Utopia. 1974.

Parrington, Vernon Louis. American Dreams. 1947.

Patch, Howard Rollin. The Other World According to Descriptions in Medieval Literature. Cambridge. 1950.

Pfaelzer, Jean. The Utopian Novel in America. 1984.
Polack, F. The Image of the Future. New York. 1961.
Roemer, Kenneth M., ed. America as Utopia. New York. 1981.
Ross, Harry. Utopias Old and New. London. 1938.
Russell, F. T. Touring Utopia. New York. 1932.
Segal, Howard P. "American Visions of Technological Utopia, 1883-1933." Markham Review 7 (1977), 65-76.
Tuveson, E. L. Millennium and Utopia. New York. 1964.
Vogel, Jane Smith. "The Novelist's Uopia: A Hidden Agenda." Dissertation Abstracts Index December 1984 45 (6) 1741A-1742A.
Walsh C. From Utopia to Nightmare. New York. 1962.